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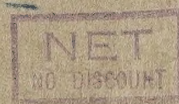
DEBUSSY

ALBUM OF SONGS

WITH ENGLISH VERSIONS BY
BLISS CARMAN

High Voice

Low Voice



n. .75

The Boston Music Company
Edition

M
1620
D29C58
1915
c. 1
MUSI

mus B54-52

ALBUM OF SONGS

By
CLAUDE DEBUSSY

WITH ORIGINAL FRENCH WORDS
RENDERED INTO ENGLISH BY

BLISS CARMAN

Edited by H. CLOUGH-LEIGHTER



High Voice

Low Voice



Boston, Mass.

THE BOSTON MUSIC COMPANY

New York : G. Schirmer · London : Winthrop Rogers, Ltd.



CLAUDE DEBUSSY

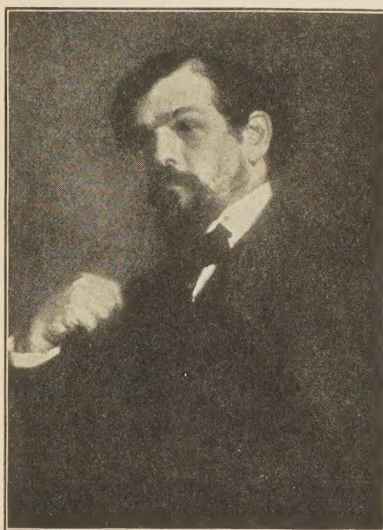
August 22, 1862-March 26, 1918

One year after the death of Wagner, in 1884, Claude Debussy, aged twenty-two, won the *Premier Grand Prix de Rome* with his cantata "L'Enfant prodigue." While the musical world was bowing to the definite and complete supremacy that the Master of Wahnfried had gained, a young Parisian was quietly preparing to lay the cornerstone of his life work, the sum of which represents the most radical advance that music has made, since the days of Johann Sebastian Bach. Only in 1889 did Debussy hear "Parsifal," "Tristan," and the "Mastersingers," in Bayreuth, and we are assured that the experience caused him to shed tears of emotion. But already his mind was set in a groove that led diametrically away from Wagnerian principles. As early as 1879, Debussy had been engaged by the wife of a rich Russian railroad engineer, in the capacity of "privy pianist." His sojourn in Russia had an undeniable influence upon his artistic development. The music of the gypsy bands, heard in Petrograd, and the works of Balakiref's disciples, furnished the key-note to the exotic element so strong in Debussy's music. He brought back with him to France something of barbaric splendor and oriental languor, out of which he fashioned his own individual speech that will forever mark him as one of the most original innovators musical history has known. Even if one denies to his genius autogenesis, but points to Mousorgsky's "Boris Godounow," to certain phases of Chopin, to the *nostalgie scandinave* of Grieg, or to the contemporaneous experiments of Erik Satie, as possible sources of inspiration, the wonder of it all is not the less astonishing. His style knows no precedent, and has remained unmatched.

Debussy entered the conservatory at Paris, in 1873. He gained distinction in the piano class of Marmontel. Three times he competed for a prize in the harmony class, conducted by Emile Durand, only to fail three times. After his travels in Russia, he returned to the *Conservatoire*. In 1880 he won his first academic laurels in the "class of accompaniment," which in reality meant the extemporaneous harmonization of a given bass or melody at the keyboard. After a short stay in César Franck's organ class, he became Ernest Guiraud's pupil in composition. His studies finally brought him the highest award that the French Republic has to offer a young composer. In Rome, Debussy wrote the symphonic suite for orchestra and chorus, "Printemps," and he began "La Damselle élue." But the musical commission of the *Institut* in Paris rejected "Printemps" as being too erratic;

and angrily the composer withdrew "La Damselle élue." This was the first serious conflict between his revolutionary tendencies and smug conventionality.

The days of passionate disturbance at first hearings of a novelty by Debussy are over. The music of "Pelléas et Mélisande" incites no more turbulence in the pit, nor vociferous acclamations from the gallery. Though our time still resounds with the echo of militant propaganda, for or against Debussy, his estimation is based no longer upon a calculus of chance. His music has come to stay; it has left its stamp upon a "school" of younger composers; it demands, and it has developed, a special type of interpretative artists. "C'est à prendre, ou à laisser"—and to leave it, is to lose one of the few joys in this troubled age of fermentation.



The first composition of Debussy that appeared in print was a song, "Nuit d'Étoiles," published in 1876, the words by Th. de Banville. The initial phrase, in the right hand part of the piano accompaniment to this song, gives note for note the theme of Mélisande, in the later opera. Of the songs contained in the present volume, "Romance" and "Les Cloches" were the earliest to appear; their first publication falls in the year 1887. In the next year the "Ariettes oubliées" came out, containing "C'est l'extase langoureuse" and "Il pleure dans mon cœur." "Mandoline" appeared in 1890, and "La Chevelure" is the second number of the "Chansons de Bilitis," published in 1898.

It is in his songs and in his piano pieces that Debussy is probably most successful, although his opera "Pelléas et Mélisande," his string quartet, his orchestral "Prélude à l'après-midi d'un Faune," will always mark the dawn of a new era in their respective forms of composition.

Debussy wrote the words for his four "Proses lyriques," published in 1893. Apart from these, his literary activity has been restricted to newspaper articles and criticisms, but their number is large. He has contributed to "La Revue Blanche," "Le Gil Blas," to "Musica," "Le Figaro," to "Comœdia," and others.

Debussy, and his music, have been the subject of books and articles in several languages. The work of the Frenchman Louis Laloy is still the best monograph extant, though some of this fervid apostle's opinions may stand revision. In England and America, Messrs. Ernest Newman, Philip Hale, E. B. Hill and Lawrence Gilman have written interesting and valuable contributions.

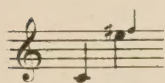
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B. M. Co. 4534
4541

Romance

3



PAUL BOURGET

English version by BLISS CARMAN

Edited by Henry Clough-Leigher

CLAUDE DEBUSSY

Lento moderato e penseroso

Voice

Piano

p

la neva-pore e su-frà

Soul of mist and fire, yet en -
L'âme é - va - po - rée et souf -
a tempo

pochiss rit.

l'ama dusa l'ama odorata de li di-ve

dur - - ing, Soul com - pas-sion-ate, fra-grant as lil - ies from heav'n-ly fields.
fran - - te L'â-me dou - - ce, l'âme o - do - ran - te Des lis di - vins.

p

p

col Pedale

Ka Je Koeje da B. Gardi. da ta pã-seo

poco cresc.

poco tar-do

- which I have found In the gar - den of thy sweet thought!
- que j'ai cueil-lis Dans le jar-din de ta pen - sée,
poco tar-do

poco cresc.

Ed.

*

a tempo
mp

Where have the winds of life now blown That soul with its joy-ance pro-
Où donc les vents l'ont-ils chas - sée, Cette âme a - do - ra - ble des

a tempo
p

col Pedale

Meno mosso (tempo rubato)
pp

found? Ah, lives there not a ling-er-ing per - - fume
lis? N'est - il plus un par-fum qui res - - te

pp (*colla voce*)

led. sempre

Of that ce-les-tial lov-ing kind - - ness From days that hold for pain's re-
De la su - a - vi - té cé - les - - te, Des jours où tu m'en - ve - lop -

led. sempre

led.

poco largamente

lease Thy love - ly ra - diance more than mor - - tal?
 pais D'u - ne va - peur sur - na - tu - rel - - le,

poco largamente

p

Red.

Tempo I!

mf *mp* *poco rall.*

Where is thy hope, thy faithful fond-ness, Where, a-las, thy
 Fai - te d'es-poir, d'a-mour fi-dè - le, De bé - a - ti -

mf *p* *poco rall.* *poco cresc.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

mf *ritenuto dim.* *mp* *p* *(molto rall.)*

bliss? Where thy peace?
 tude et de pais?

mf *ritenuto dim.* *p* *molto rall.* *pp*

Red. *Red.* ** Red.* *Red.* ***

The Bells

Les Cloches



PAUL BOURGET

CLAUDE DEBUSSY

English version by BLISS CARMAN

Edited by Henry Clough-Leigher

Andantino, quasi allegretto *p*

Voice

New leaves now en -
Les feuil - les s'ou -

Piano

p e leggiero

mp poco marcato ed alquanto monotono sempre

col Pedale

fold on all spring-ing branch - es Their en-chant-ing hue.
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,

ten.

mp

And sweet bells are peal - ing, light-ly and clear - ly, In the kind - ly
Les clo - ches tin-taient, lé - gè - res et fran - ches, Dans le ciel clé -

(poco rit.) *a tempo* *p poco cresc.*

blue. — In deep, fer-vent sounds, up-born like an .
 ment. — Ryth - mique et fer - vent com-me u-ne an-ti -

poco rit. *a tempo*

p *poco cresc.*

an - them, Their call from a - far Brings to mind the
 en - ne, Ce loin - tain ap - pel Me re - mé - mo -

shi - ning white-ness of flow - ers On a high al -
 rait la blan-cheur chré - tien - ne Des fleurs de l'au -

poco rall. e dim.

poco rall. *dim.*

Un poco più lento

tar. _____
tel. _____

mp

p

And. *And.*

p dolce ed espressivo

O bells that re - call the bliss of the
Ces clo - ches par - laient d'heu - reu - ses an -

And.

sum - mers, In this wood - land
né - es, Et dans le grand

And. *And.*

cresc. *f poco allargando*

lone, Ring on, re - vi - ving mem'-ries of
 bois Sem - blaient re - ver - dir les feuil - les fa -

poco allargando

poco cresc. *mf*

Red. *Red.* ** Red.*

rall. *(tempo)*

Spring - - - time Long lost, and far flown!
 né - - - es Des jours d'au-tre - fois.

rall. *Tempo I^o*

p *dim.* *pp*

una corda

*Red. (sin' al *)* ** Red.* *Red. (sin' al *)*

rall.

ppp

** Red.* *Red.* ** Red.* *Red.* ***

The Mandolin

Mandoline



PAUL VERLAINE

English version by BLISS CARMAN

Edited by Henry Clough-Leighter

CLAUDE DEBUSSY

Allegretto e vivido (♩=126)

Voice

p dolce e leggiro

Each ro-man - tic
Les don-neurs de

Piano

col Pedale

ser - an - a - der
sé - ré - na - des

And his love - ly list - 'ning la - dy,
Et les bel - les é - cou - teu - ses

Re-peat their
É-chan - gent

prom-is-es ten - der Un-der the green branches sha -
des pro-pos fa - des Sous les ra - mu - res chan - teu -

*p dim.**p dim.*

dy. _____ It is Thy - sis and A - min -
 ses. _____ C'est Tir - cis et c'est A - min -

- ta, And ev - er - last - ing Cli - tan -
 - te, Et c'est l'é - ter - nel Cli - tan -

der. And it is Da - mis, teach - ing for ev - er the
 dre, Et c'est Da - mis qui pour main - te Cru - el - le

pochiss. rit. *a tempo*

fair ones to phi - lan - der.
fait maint vers ten - dre.
pochiss. rit. *a tempo*

fz *mf dim.* *p*

2 pp *2* *2*

Their coats of vel - - vet and silk, Their trail - ing
Leurs cour - tes ves - - tes de soie, Leurs lon - gues

pp *pp* *dim.*

col Pedale

robes and sash-es that bound them, Their el - e - gance, - their
ro - bes à queu - - es, Leur é - lé - gan - ce, - leur

sfz

joy, — Their shad - - ows blue, — dan - cing round
 joi - e Et leurs mol - les om - bres — bleu - - -

p *mf*

them, Whirl ec-stat - ic where the moon-light Falls in rose_ and
 es, Tour-bil-lon-nent dans l'ex-ta - se D'u - ne lu - ne

mp *dim.* *p*

sil - ver splen - dor; A man - do - lin, soft - ly tink - ling,
 rose — et gri - se, Et la man - do - li - ne ja - se

p
An-swers the wind gay and ten - - - der. _____
Par-mi les fris-sons de bri - - - se. _____

poco cresc. *dim.* *p* *più p* *dim. poco a poco*

pp
La, la, la, la, la, la, la, la, la, _____
La, la, la, la, la, la, la, la, la, _____

pp

pp
la, la, la, la, la, la, la, _____
la, la, la, la, la, la, la, _____

sempre pp *più pp*

First system of musical notation. The vocal line (top staff) features a melodic line with a slur over the first two measures, followed by a series of eighth notes. The lyrics "la, la," are written below the vocal line. The piano accompaniment (bottom staves) consists of a treble and bass staff with various chords and moving lines.

Second system of musical notation. The vocal line continues with the lyrics "la, la, la,". The piano accompaniment features a treble staff with chords and a bass staff with a moving line.

Third system of musical notation. The vocal line concludes with the lyrics "la. la.". The piano accompaniment features a treble staff with chords and a bass staff with a moving line. The text *poco a poco perdendosi, sin' al niente* is written below the piano part. The system ends with a double bar line and a fermata. The word "Red." and an asterisk are at the bottom right.

'Tis the ecstasy of languor

C'est l'extase langoureuse



PAUL VERLAINE

English version by BLISS CARMAN

Edited by Henry Clough-Leichter

CLAUDE DEBUSSY

Lento e carezzando *p sognando*

Voice

Piano

pp *pp*

Red. *Red.* *Red.* *

p *Red.* *Red.* *Red.* *

Red. *Red.* *Red.* *

un poco più mosso *pp* *Red.* *Red.* *Red.* *Red.* *

pp

col Pedale

'Tis the ec-sta-sy of lan-guor,
C'est l'ex-ta-se lan-gou-reu-se,

'Tis the ca-ress of a lov-er,
C'est la fu-ti-gue a-mou-reu-se,

'Tis the stir of for-est trees That trem-ble, kiss'd by the breez-es;
C'est tous les fris-sons des bois Par-mi l'é-trein-te des bri-ses,
un poco più mosso

mp *p* *pp molto rit.* *a tempo*

'Tis as when in som-bre fo - liage Faint - ly sings the ti - ny choir.
C'est vers les ra - mu-res gri - ses, Le chœur des pe - ti - tes voix.

pp *pp il più possibile* *pp*

a tempo

Red.

p

Oh, the clear and fra-grant mur - mur! The gen - tle twit - ter
O, le frê - le et frais mur - mu - re! Ce - la ga - zouille

pp

*Red. Red. Red. Red. * Red.*

mp *dim.*

and the whisp^r-ring, so soft and sad, as the ten - der com-plaint of
et su - su - re, Ce - la res - sem - ble au cri doux Que l'her - be a - gi -

p *p* *dim. molto*

*Red. * Red. Red. * Red. **

sempre dolcissimo

sway-ing grass - es. You would think on pebbly beach-
tée ex-pi - re. Tu di-raïs, sous l'eau qui vi -

pp *sempre dolcissimo* *pp*

*Leg. * Leg. Leg. * Leg. **

pp *poco rall.*

- - es cease-less waves were_ chant-ing_ as they die! _____
 - - re, Le - rou - lis_ sourd des_ caill - loux. _____

pp il più possibile *poco rall.*

*Leg. Leg. ** *8*

a tempo *p*

This soul that is e'er la - ment - ing, For ev - er
Cette â - me qui se lu - men - te, En cet - te

a tempo *p* *p*

8 *Leg. Leg. Leg. Leg.*

*animato e cresc. poco a poco**p*

sleep - i - ly sigh - ing, It is ours, love, is it not? 'Tis mine, — ah,
 plain - te dor - man - te, C'est la nô - tre, n'est-ce pas? La mien - ne, dis,

animato poco a poco

cresc. poco a poco

pp

Led. *Led.* *

and 'tis thine — which ex - hales — its hum - ble an - them through the
 et la tien - - - ne Dont s'ex - ha - le l'hum - ble an - tien - ne Par ce

mf *allargando* *pp* *rall.*

allargando *mf* *pp*

Led. *Led.* *Led.* * *Led.* * *Led.* *

twi - light door of night. —
 tiè - de soir tout bas. —

pp *molto rall.* *l.h.* *r.h.* *estinto*

ppp *morendo* *r.h.*

Led. * *Led.* *Led.* * *Led.* *

There's weeping in my heart

Il pleure dans mon coeur



PAUL VERLAINE

English version by BLISS CARMAN

Edited by Henry Clough-Leigher

CLAUDE DEBUSSY

Moderatamente animato

Voice

Piano

pp

*una corda
i due Pedali*

p *tristo e monotono*

There's weep - - - ing in my
Il pleu - - - re dans mon

mp

heart like the rain on the cit - - -
cœur Comme il pleut sur la vil - - -

dim.

ten.

pp

Ped.

(appena rit.) *a tempo p poco cresc.*

y. le. Whence this dull las - si -
 le. Quelle est cet - te lan -

appena rit. *ten.* *a tempo*

pp *poco cresc.*

col Sost. Ped.

poco allargando *mf*

tude, Spread - - ing gloom
 gueur. Qui pé - nè - -

poco allargando

p *poco cresc.*

ped. *ped.* *ped.* *ped.*

poco rit. *a tempo*

through my heart?
 - tre mon cœur?

poco rit. *a tempo*

p dim.

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

pp

col Pedale

p

pochiss. rit

a tempo

pp sempre

O soft - ly mur - mur - ing rain,
 Ô bruit doux de la plu -

dim.

dim.

— On the roofs of the town!
 e Par terre et sur les toits!

appena rit. *a tempo* *p*

p poco cresc. *pp poco cresc.*

For a heart that is wear - - y,
 Pour un cœur qui s'en - nui - - e

p

O the sound of the
 ô le bruit de la

rain! _____ It weeps and _____
pluie! _____ *Il* pleu - - re _____

p poco cresc. *p dim.*

col Pedale

_____ knows not why, _____ This faint
 _____ *sans* *rai* - *son* _____ *Dans* *ce*

p

heart, _____ sick with sor - - -
cœur _____ *qui* *s'é* - *cœu* - - -

p *pp*

poco rit. *Più lento* *p ad libitum*

- - row. Whence comes this mal-a -
 - - re. Quoi! nul - le tra - hi -

poco rit. *p (colla voce)*

p *rall.* *pp* *(tempo)*

dy That mourns, and knows not why?
 son? Ce devil est sans rai - son?

rall. *pp* *pp* *accl. poco a poco al 1º movimento*

col Pedale

Leg. *

appena rit.

p

Tempo I?
pp

That seems the sad - dest grief Which knows
C'est bien la pi - re pei - - ne De ne
(tempo)

pp

not why it grieves! Lov - ing naught and naught
sa - voir pour - quoi! Sans a - mour et sans

p *pp* *p*

(poco rall.) *p molto rall.*

ha - - - ting, Yet my heart aches with
hai - - - ne, Mon cœur a tant de
poco rall. *molto rall.*

ten. *ten.* *p*

mp *p* *p*

Red. *Red.* *Red.* *Red.* *Red.* *

mp *a tempo*

sor - - - row.
pei - - - ne.

l.h. *pp* *pp* *pp* *a tempo*

Red. * *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

pp *perdendosi*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

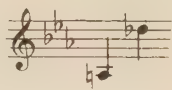
poco rall. *poco sfz* *a tempo* *poco rall.*

pp morendo *ppp*

Red. *Red.* *Red. sin' al ** *

Her wondrous hair

La Chevelure



PIERRE LOUYS

CLAUDE DEBUSSY

English version by BLISS CARMAN

Edited by Henry Clough-Leigher

Molto lento: sostenuto e sognando *mp*

Voice

Thus he spoke:
Il m'a dit:

Piano

p molto espressivo
col Pedale

Poco più mosso *p intimissimo*

"Twas last night that I dream'd:
"Cet - te nuit, j'ai rê - vé.

p *poco tardamente* *3*

I felt thy wondrous hair en-wrap-ping my throat.
J'a-vais ta che - ve - lure au - tour de mon cou.
poco tardamente (colla voce)

a tempo *mp cresc. poco a poco al f*

All thy won - drous hair, like a sa - ble
J'a - vais tes che - veux comme un col - lier

a tempo
p cresc. poco a poco al mf

mf *f*

col - lar, cir - cling a - round my neck and my bos - - - om.
noir au - tour de ma nuque et sur ma poi - tri - - - ne.

mp *mf* *ten.*

p *poco largamente*

I ca - ress'd it, and it seem'd to be mine.
Je les ca - res - saïs, et c'é - taient les miens;

p *poco largamente* *3 (colla voce)*

un poco cresc.

p

Thus we were bound to - geth - er for ev - er more,
 et nous é - tions li - és pour tou - jours ain - si,

p *un poco cresc.*

Red.

mf poco stringendo e cresc. *3*

By one coil of ra - ven hair held in fond em - brace un - end - ing,
 par la mê - me che - ve - lu - re, la bou - che sur la bou - che,

poco stringendo *largamente* *f*

mp cresc. *5*

Red.

Tempo Iº *mp subito* *poco largamente*

As one sees oft - en, twin lau - rels grow - ing up u - ni - ted.
 ain - si que deux lau - riers n'ont sou - vent qu'u - ne ra - ci - ne.

poco largamente *p subito*

accel. e cresc. poco a poco al f
p *3*

And as I dream'd, it seem'd to me all our be-ing were
 Et peu à 'peu, il m'a sem-blé, tant nos mem-bres é-

accel. poco a poco

pp cresc. poco a poco al mf

molto largamente
f cresc. *3*

blend-ed to-geth-er till I be-came thy own self; And till thou wert part of me, as was my
 taient confondus, que je de-ve-nais toi-mê - me, ou que tu en-trais en moi com-me mon

molto largamente

mf cresc.

Red. Red. Red. Red. Red. Red.

Più lento del Iº tempo

dream - - ing."
 son - - ge."

p molto espressivo

Red.

And when thus he had spo - ken,
 Quand il eut a - che - vé —

Then he gent - ly plac'd his hands up - on my
 il mit dou - ce - ment ses mains sur mes é -

poco tardo *largamente e distintamente sempre* *pp* *turdo* *pp*

should-ers, and his eyes look'd at me with glances so ten-der, I had to
pau - les, et il me re - gar - da d'un re - gard si ten - dre, que je bais -

poco tardo *largamente sempre* *turdo*

pp *(colla voce)*

[illegible]

Successful Songs by Mana Zucca

Behold, 'tis dawn

ELSIE J. STERN

MANA ZUCCA. Op. 29, No. 1

Fantastico, quasi senza tempo

Voice

Piano

p

rit.

The day has kissed the night to rest.

a tempo

p

Once more the soft-est ro-seate morn.

B. M. Co. 5798 C

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For all countries

Behold, 'tis Dawn

Medium, E

Eve and a Glowing West

Medium, E \flat

Fairest of all

Medium, E \flat

First Love

High, G

Love's Coming

High, G

Persian Song

High, G minor; Medium, F minor

Rose-Marie

High, D; Low, B \flat

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First love

Et l'on revient toujours

ETIENNE

MANA ZUCCA
Op. 31

Andante

Voice

Piano

col pedale

Mad with the
Dans un dé-

fire of pas-sion. Al-ways new chains we fash-ion,
tire ex-trê-me on veut fuir ce guên as-me,

Breaking those that bound us, Forging oth-ers round us.
on pré-tend se ven-ger, on ju-re de chan-ger.

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